of its strong card—the son of a Qu

in the week, atleast, the rival house would have the call and the prestige.

anxious to see the great heroes of the war, President Grant and Gen. Sherman. Both,

as all who lived at that time can testify,

afternoon, walking up and down Penn-sylvania avenue, though few recognized

conditional Surrender."

Gen. Sherman and Miss Keene were ac-

but the Silent Soldier made no sign of

"They are waiting for you out in front,"

Asto Sherman's pleasure at the play there

except himself. All the good points he

punctuated with hearty applause, and when

he was particularly pleased, which was

retreat.

plying:

"I know all about it "

Grant and his daughter, Nelhe.



Lafayette-"Faust." Columbia-Bronislaw Huberman at 4:15 and C. A. C. Minstrels at 8 on Monday; Calve, at 2:15 on Wednesday.

blue words of the posters, "Don't forget the day and date," and "Don't forget the Grand-"Fable Remant." Bijou-The Cherry Sisters and Dan Mc Carthy in "Dear Irish Home. Kernan's-"The White Crook."

These are the transition days. The thenters are drawing themselves out of their winter skins by degrees and donning the bright plumage of spring time and coming mer. Already the Lafayette is a fortnight old in the solution of the summer question. And they find the answer is pleasant to read Opera on the square has been a success for two weeks. But there is no moral certainty that the breezes that an soft and low will always be so. Everybody hopes so, and the prognosticators think so; but there is a feature of blissful uncertainty about what the glowing summer sun may do to the fine line of com petition which this summer presents.

The National this week is dark. But the end is not yet. Manager Rapley has yet to play two of the strongest cards of his season's hand. Next week Stuart Robson with "The Jucklins," draumtized from Opic Reid's story, will be the attraction. and following the quaint little comedicomes Julia Marlowe, in her New York success, "For Bonnie Prince Charlie" Rotect Taber will come along; but, though he is none the less good actor than beretofore, he is relegated to second place in adver tising, for his praminence reflects on the eminence of the pretty Julia. Professionally she is no longer Mrs. Taber; dor cally, yes. She is again our sweet and in genuous Julia Marlowe; plain, simple, and beautifut, and we're not to believe that she shares her smiles with any other than with us who appland her.

Tue National has summer plans. So has the Grand Opera House. Here Manager Buckler will again preside.

The Columbia is not entirely dark this week, but its winter season is dead and buried. Tonorrow young Bronistaw Huber-mann returns to give a matinee. The best advertisement of this wonderful young week are toricht. He was at once con eded a place with the greatest musicians of the century. On Wednesday afternoon there will be another great musical event in the only appearance here this season of Mine Emma Caire. This great singer has prepared an elaborate program. It in clodes opera as well as concert. With her tre J. H. McKinley, Signor Company and the Boston Festival Orchestra of fifty musicians under Mollenhauer. Tomorrow right the Columbia Athletic Club give their nunstrels. This will be an event of local importance which will appeal to a large following. The balance of the week at the Columbia will be given up to commencement exercises and conventions. Next Columbia will again be to miscellaneous entertainments and on the 17th the season of comedy begins for the summer, of which more below

The Grand Opera House is this week given to a melodrama which has seen long service, "Fahio Romani," As soon as the winter season closes at this house George Buckler will bring on his stock company which will make an effort to weather the SEED MET.

The Academy of Music is this week silent to any dramatic echoes. It is the sign of the end of the winter season at this house. Next week enter sun stock. The company secured is the Cummings Stock Company, from Macauley's Theater, Louisville, Kv. This comman nized a year ago this time by Robert Cummings to play a summer season in Montreal. It remained there sixteen weeks. Then it moved into the Bijou, of Louisville, thence by necessity of larger quarters into the Masonic Temple, and finally, with a raise of prices, into Mawhich is the price of Louisville. There they finished the season, and, according to reports, the winter was entirely successful. The Cumming's company with present Palmer and Frohman plays, which have been most successful in their repertoire in Louisville The Bijou is this week decidedly in the

running Manager Whitesell is a ven-turesome fellow, and he occasionally plunges on big things. This week, in ad dition to "The Dear Irish Home," have the Cherry sisters. How's that? It ought to pack the Bijou, and doubtle will. These choice rustics, from the These choice rustics, from their farm in "Ioway," were the novelty in New York for weeks and weeks, and the stories told of their actin' and singin' rival the plain tales of James Owen O'Conner, the man behind the nets. But there will no net between the Cherry Sisters and the cheerful possibilities of the gallery gods. They said they did not care pumpkin when told of the proximity of the

bill at Kernan's is this week "The White Crook," bright and new, but so fa-millar as to make introduction to Lycoum patrons unnecessary.

All this-Huberman, Calve, "Paust," Cherry Sisters, "Fabio," vaudeville- and the circus! Aye, this is circus week, glorious day in the youthful as well as the senile calendar. We're all brats on circus day, palpitating with youthful joy in the pres bears, the artistic Johanna, the quarter back canine, the "lady" clown, the da ing equestrienne, the lemonade man, etc. , ad lib., through the whole catalogue and category of sawdust delights. The national institution, and it prospers on our great national trait of identry of higness. Size is a great god with us. It's the tremendous immensity of a circus that proves its fascination is prodigious how, day after day, the white city rises over night like a mushroom, displays its countless glories, and folds in the darkness, trails away in

the night and springs magically in an other spot on each succeeding morrow. Tuesday and Wednesday are circus days

And in the words the big red, yellow and

great free street parade, the glittering street pageant of millions," etc., as usual.

If daring enterprise will win the Colum bin ought never to have a poor day. When the city was overcrowded with theaters last year this theater was built in spite of cries of "suicide," and it has held its own this year with its older competitors. Again, this summer, with a strong opera company at one other theater for the summer and two summer stock companies announced for hot weather at the other houses, the Columbia again Jumps into the midst of the fray and dares brave the tide of battle

There is only one way to make a good showing, and that is with a good company and bright material. It looks as if the Columbia company had solved half the enig-Whatever the other theaters may have up their sleeves for presentation this sumner, a glance at the rester shows that the Columbia has a company such as has never before been seen here or anywhere else in summer work. It is better than Frawley's, of San Francisco, and that is the only one which could possibly compare with it.

Henry Bergman will be the director, and, of course, he will act. Mr. Bergman played the Cuban in "Lost, Strayed or Stolen," the Spaniard with Nat Goodwin in "Ambi tion" last year, and the Austrian in the original rons of 'The Senator' William Fong is well known to all of us. He has created roles for Crane during two

years; before that he played with Mar-owe, and his beginning was with Downing. Davenport will not be the only historic name in the cast. Jefferson is another William Jefferson, youngest son of Joe will play the boy parts. Geoffrey Stein is a young Washingtonian, whose work with Marie Wainwright and other players has been admiringly watched by his friends at home. Alfred Hickman is another wellknown young man who is coming. He was chosen by Paul Potter from hundreds of applicants as the ideal Little Billee, and he created this role in the original prospent entirely in New York city, at the Fifth Avenue Theater, where he has played a leading part with Mrs. Fiske in "Tess of the D'Urbervilles." James O. Barrows is a stock actor to whom the Frohman

have confided the creation of roles in

nearly all their New York productions. Practically he will be the "old man" of the company. parts will be played by Katherine Grey, Grace Mae Lamkin, Kate Benin Wilson, Clara Evelyone, Alice Emery and Ellen Miss Grey was the original Helen in "Shore Acres," the original Princess n "Sans-Gene," the original Louka in 'Arms and the Man" and she has played ciginal roles in Mansfield's commany and ther New York productions. Grace Ma-Lamkin was seen here only last month with Wilton Lackage. She gave a charming performatice of Bertha Belgraff, the siste of the scientist. She has declined a part n Mr. Luckaye's new play, to be produced in Montreal next week, preferring to become identified with so excellent a stock company. Kate Denin Wilson has artists. Miss Evelynne and Miss Emory

It falls to very few boys of fourteen years to have such an eventful career as has been young Bromstaw Huberman's, and the possibilities of his future are simply to calculable. If life, faculties and opporasm and diligence, are spared him, no prophecy is apt to go broad of the facts He was found with his father and mother in their suite at the Shoreham yesterday, studying for dear life.

come directly from Augustin Daly's com-pany, and Miss Burg is a pretty brunette,

who has played in a varied list of parts

He is a cordial, boyish lad, with few of the eccentricities of genius. But his per-sonality is dominant, and one of its expressions is the refusal of any teacher. He has picked up a little English during his present tour, but just now he is study ing French, He is his own teacher During four months he has conquered the language and speaks it finently. When he returns home he will begin to study English. He laughed in telling that he will go to Europe to study English.

At six years he began to play the violin. It is said that he crooped his mother's luilabies before he began to coo and babble, and that he hummed the melodies played in his hearing before the transition of his baby talk into childish prattic. Three months after he began to study the violit he had not only mastered, but actually played from memory at a public concert Rode's Seventh Concerto, a most difficul number, rarely attempted even by the greatest artists. At ten he was a great artist, applauded by the most conservative critice of Europe. Brahms is not a rich man, and could not afford gold or jewels, but he gave young Huberman his auto-graphed portraitand this invaluable praise "My boy, you play my concerto as no one ever has or ever could play it."

However, the young virtuoso has a wealth of presents from rulers, statesmen, musicianuand friends. He counts as his prestest friends, "Carmen Sylva." who is Elixabeth, Queen of Roumania, and the Count Johann Zamoyski. The count is his patron. Though Bronisiaw has been in America everal months, the count only joined bis party here in Washington, having come oli the way from Poland to see "his boy" and Washington city. From this admiring and generous friend the boy has his price-less Stradivarius violia. At home from him is a bronze statue of Mozart as a boy

of Bronislaw's age, and among the treas ures which he carries about are two gold and silver bijou boxes in the shape of violins from his patron also.

Carmen Sylva gave him the position of violinist to the court of Roumania, sent him a magnificient library, and the only ring which Bronislaw wears is of gold, set with diamonds and rubies, and this was "wished" on by the Queen when they parted last. Most of his trophies are in Europe or in storage in New York, but with him he has four gold watches, five beautifully-set rings, bangles, lockets, a little gold book with gold pages, on which are inscribed the boy's achievements in Vienna, and twenty-two great streamers which have ome with laurel wreaths from kings, nobles and other admirers.

These streamers are post interesting. They are from six to ten yards long, about a foot wide and are exquisitely embroklered. They are of the colors of the houses of the rulers or nobles who sent the laurels, On the ribbons are embroidered in gold thread the arms and name of the giver, Hu-berman's name, and such tributes as: "To the young Orpheus," "Given with adora-tion," "To the Genial Little Genius from Heerman," who is Germany's greatest violin teacher. One day, at a concert in Vienna, a great laurel wreath, taller than the boy himseif, was handed on to the stage. It was tied with long red, white and blue streamers, "It is from France," said the young virtuoso. Then he saw stars of silver spangled over the blue ribbon and he cried in rapturous recognition: "From America!"

From that dated his desire to visit America, but he had read of America in his studies, and he knew of the valor of his compatriot, Kosciusko, in assisting us to independence. He went to the Capitol th first thing on arriving to see Kosciusko's bust, which be had heard is there.
While displaying these invaluable tro

phies, he knocked a book off the table. Picking it up the writer found it to be a copy in German of "Uncle Tom's Cabin." had often heard of this wonderful story at home," said Master Huberman, "but since I have been in America, and especially in Washington, and have seen the negroes, I have been most anxious to read it, so I sent for it, and it arrived yesterday Do I like it? Oh, very much. It is delight-

All or most of this in French, however, and much more, in which he told of his love for Washington, which he thinks seeond only to his adored Vienna; of his trip down the Potomac to the tomb of Koscius ko's friend, Washington; of his success in riding the bicycle with a single trial, and how he is going to take an American wheel home, and of his pleasure in meeting the President, the Vice President, and Hobart

jr. Young Garrett Hobart takes lessons on the violin. When Master Huberman heard this he asked to see the instrument. He took it affectionately, broke a string in tuning it, adjusted the string, ran over the strings with his magic fingers, and com-

plimented the instrument as "not had."

After his concert temorrow afternoon at the Columbia he will leave Washington, and on the 30th of May, he sails away for home. He bears away, he says, many de lightful memories and priceless trophics of the new world, and he will look forward to returning again with pleasurable ex pectaney.

One of the most pronounced successes of the New York season is the production of "Tess of the D'Urbervilles," played by Mrs. Fiske, formerly known to us as Minnie Maddern. All observers of current fiction have feit the necessity of reading Thomas Hardy's novel to be "au commant" with the books in vogue, and all who read it have been charmed indeed with its great human beauty, albeit tragic realism. Lorimer Stoddard has happily crystallized the story in four succinct acts, and these Mrs. Fiske d her company have vivilled in a masterly manner. It was a serious and chastely artistic undertaking, but the lofty and genuine art always wins, and it is pleasant to record that the success of the New York season has been Mrs. Fiske. as Tess, a serious actress to a serious play. "Tess" has now run two months and all attractions at the Fifth Avenue have given way to a continuation of its run until summer tids it come to au end. This artist in this production will be one of the pleasant prospects for intelligent theatergoers to look forward to among next season's offerings.

While festponed crape Our portals drape. And our flag waves o'er his tomb; While drum is rolled And bell is tolled. And booming gun Proctaims life done

While the nation chants in gloom equiem o'er her prostrate son; Hark through the land. From mount to strand One spirit possessing all, Is this, then, death? O. idle breath.

Rather, we say, Though we weep and pray Over the warrior's fall, When lived our bero as he lives today? Behold these hosts; They are myriad ghosts, One spirit possessing all The spirt of Grant-alive today:

By the courtesy of Mr. Edwin F. Mayo. of the late Frank Mayo, the above eautiful "Ode to Grant" is printed for the first time this morning. It was write ten by the gentle actor August 6, 1885, few days after Grant's death. Frank Mayo was a personal friend of Grant, and during Grant's occupancy of the White House he always attended Mayo's performances here. During the summer of 1885 Mayo had erected in front of the Swiss Chalet, which was used as the ilding of the Swiss commissioners at the Centennial, 1878, and which he purchased and removed to his home, Crockett Lodge, Canton. Pa , a miniature mausoleum co structed of canvas and covered with staff. which was dedicated to the great compander and was viewed by thousands Strangely coincidental, the present tomb unveiled the other day is almost a fac simile of the one that Mayo designed

twelve years ago. man were exchanged in New York last week. One story was told by Charley Day, the press agent of Laura Keene during he ast visit here. She was playing at "Wall's Opera House, justoff Pennsylvania avenue. Ninth street, facing Market Square It was in January, 1870, and the National was the most popular house in town. During Miss Keene's engagement his royal highness, Arthur William Patrick Albert, Duke of Connaught, and son of Victoria or England, visited the city and was one of the social lions of the day. Miss Keene was an English woman, and she expected that the young prince would respond favorably to an invitation to the play, but,

to herchagrin, the princeling was announced to visit the opera at the National Theater. Of course, the National made the most piece is by no means a one-part play, I THIS WEEK AT THE THEATERS. will play it exclusively."

"Making up" is a selenm ceremony with and it looked very much as if for one night all conscientious actors. Talking about "making up" the other day, one of them said: "The make-up boxes of men are to-But Miss Kerne's press agent did not de-spair. Washington was filled with visitors day much more claborate than those of women. Actors are often required to ut-terly change their faces for a part. Women occasionally do it, but not so often. Men, while still young, are required to play old men, to simulate the facial characteriswere exceedingly democratic in moving about. Grant was to be seen every favorable tics of men of other races, to enact men of all sorts and conditions. As a rule, a woman's art of making up consists in the plain, bearded man as the famous" Unor occasionally making a round face look interestingly hollow, sentimental or sad. The make-up box of a man, especially quainted. He readily accepted her invi-tation. He came on Wednesday. President one who plays character parts, contains not only all that a woman must carry, Friday, stopping at the box-office long but it contains also fuller's earth, black enamel, all kinds and shades of powders enough to say "Good evening," and ask
"Which side is my box on;" and then
passed up the stairs and through the andence into the gally-decorated, flag-bestraped and sticks of grease paint, as well as 'joining paste,' 'crape hair,' and such things. He must have blue powder to rub on his face to coavey the idea that he box, the orchestia, of course, playing a fitting musical selection. One of the has not been able to get a shave for dailies reported that "the President and several days. If he is to play a very his daughter enjoyed the performance," and it is more than probable that both did, old man he must rub his face completely over with foller's earth and draw the gray lines of old age upon it with a camel's approval throughout the entire entertainhair brush-usually three lines between the eyes, lines on either side from the ment, and when it was over the hero of many victories beat a hasty and successful nose to the corners of the mouth, under the cheek hones and across the forehead. He must have 'joining paste' to blend the wig remarked some one on the stage, as Grant made his escape by the stage entrance, rewith his face. He must draw blue lines on his hands, and he probably has to make and shape a nose of paste that must be painted to hield with the make-up of the face. If he has lost his teeth-that is, was no mistaking; he enjoyed it hugely with-out a thought of the presence of anyone if the character the actor is playing hashe must apply a liquid enamel to the lvories supposed to be missing, hold his lips away from them while it bardens,

and the deed is done. To see an actorsitting



MRS. FISKE. In "Tess of the D'Urbervilles"

as to stand up in the lox and add to the effect of his enthusiastic indorsement. If the audience applauded "Old Tecumseh" and the play, too, the general, unaware that he was winning a part of the plaudits,

would applaud more vigorously than ever. Between the acts Gen. Sherman would on out of his box anden joy a smoke in the ontracted lobby in front of the tex office below stairs, exchanging greetings with acquaintances and the man at the box window. tracted the envious desire of a gamin who was hauging about the lobby endeavoring to "grub a check."

"Say, gin'l," said the boy, "gin' me

Sherman took the clear stemp between als fingers, eyed both it and the boy, deided that the remnant still had some good "No, boy, I want it myself."

And he said it as he was talking to a comrade instead of an impudent street

A certain Washington dramatist is mak ing strenuous endeavors to secure produc tion for several of his plays. He doesn't define their class, tragedy or farce comedy. melodrama or buriesque, but he has sub-mitted a list to the managers whom he approaches, and perhaps there is some significance in a name. One of which he is very fond is "The Dog-Catcher of Hackek." It is an idyl of New Jersey, and ensuck." It is an idyl of New Jersey, and the hero is a black-and-tan with galloping consumption. He refrains from elab-oration on "The Chambermaid of Hoboken." but when he mentions this dulect name be speaks "feelingly," and later the manager feels "touched." He has an operatic play, "The Promissory Note; or Why Calve Took Cold and the Audience Didn't Cough Up." All actors in this must sing in the quartet and double on the brass. The versatility of this man knows no limit. He has arranged a bailet, "St. Vitus' Dance," with Scriptural and medical coryphees, full of surprise and abandon. Any of these are for sale by the pound. Except "The Chambermaid of Hoboken;" she goes on royalty, being one of the aristocracy. As she says to the villain at the end of the third act: "I'll have you know, Mike McCready, I'm a lady; I am. So, there. Shake me if you choose!"

Mr. Robert Downing has purchased the right to produce a play entitled "David," written by Mr. George S. Johns, of St Downing will play the piece exclusively during next season, with pecially selected company.

The thene of the play is the same as that of novel by M. George Ohnet, entitled "Le Droit l'Enfant," but in making use of it Mr. Johns says he has not dramatized the novel. The situations and characters are naterially changed, although the the he great love of a father for his child, and the ultimate forgiveness of the erring wife for the daughter's sake-is the same-

Speaking of the play, Mr. Downing said:
"I liked it immensely at the first reading. It is the first play I have read fince my starring days began that has tempte me in the slightest degree to forsake the classics for the mollern drama. The lines are bright and terse. The leading part, David, is a wonder. He is a moral though a modern one. Several of the parts, particularly that of David, also con tain admirable opportunity for character work. The plot is new, too, and it has the heart interest in it. It is human. I shall probably give the piece a trial production at Minneapolis within four weeks, Mrs. Downing (Eugenie Blair) creating the part of the wife. Next season, with the est company I can get together, for the

frequent, he would so far forget himself | before his dressing table, hurriedly working on his face, is a very interesting sight, and the result is often most artistic."

> During Sarah Bernhardt's last tour in this country she engaged Ray Rockman, an American girl, to John her company at the Renaissance. She adopted the stage name of Mile. Reina, and appeared in small parts, meanwhile studying zealously in order to remove even the trace of a foreign accent, which is caviare to the Parisians. In Liverpool, and she played it so cleverly that every critic commended her work Figure says that the surprise and hit of the cast was made by Mile. Reina. Bernhardtisdelighted with her protege's achieve ment, and she will give her a strong part in a new play to be produced during Sarah's

Here is a contribution from the Call Boy, interesting chap: "The spell of 'scopes' and 'graphs,' under which we have labored ever since the first modemired magte lantern began to squirt continuous pictures on a screen in an outcontinuous pictures on a screen in an out-of-the-way little shop far down town, continues unabated. With infinite pains I have undertaken to compile a list of the frantic diversity of freakish names that have been foisted upon us to designate these otherwise admirable contrivances. The list is, I fondly believe, a heartbreaker. Behold not alone the eldoloscope, which wasthename of theoriginal down-town out fit, but also the blograph, bloscope, vera scope, vitagraph, cinematographs toscope, cinetoscope, cineograph, kinema tograph, kinematoscope, kinetograph, kine toscope, kineoptiscope, triograph, trioscope, centograph, zimograph, multiscope, hypnoscope, vitamotograph, magniscope, magiscope, animatograph, animatoscope, kineopticon, motograph, mutagraph, thoscope, projectoscope, and last and most dreadful phantographphoscope. Theremay be others, but are not these a feast? Over in London they have concocted a nefarious scheme by which the machines have been christened for the houses whereat they have been expicited, this plan serving to bring forth such awful names as alhambraniatograph and empiretograph. Let us be thankful that New York managers have not seen fit to inflict us with Olympingraph, a Kosterandbialoscope, a cope, a Proctoropticon, a Tony pastorgraph, or even a Weberandfieldoscope.

Madame Modjeska, according to advices em Count Bozenta, is at her California ranch, greatly improved in health. She expects, if unable to play the whole of pext season, to appear for a week or two weeks at a time, resting between engagements.

Bronislaw Hubertian. The great violinist, Bronislaw Hube man, will be heard in a farewell recital at the Columbia Theater Monday a Con-May 3, at 4:15. For real poetic power, for exquisite discrimination in expresson, for masterly technique and the ability to interpret the best in violin literature grown man in years has approached this

lies, but in the magnetism of absolute genius, that God-given comething which none may perfectly ascertain, but which all must feel. His numbers for the recital tomorro

are: "The Goldmark Concerto," "Raff komanza," and the brilliant "Bizet Sarasate Fantasie." Miss Katherine Ruth Hey man, the plantst assisting Huberman, who proved a pleasing artist at the first Ru-berman recital, will again be heard. Miss Heyman has unusual technique, a delightful tone, and exhibits in her performances

Bronisław Huberman will play in Washington once more before leaving Amer-ica. He will appear in a concert at the Columbia tomorrow afternoon at 4:15, playing several numbers. He will again have the assistance of the same artists who appeared with him before. For this matince the prices have been reduced one third. The prices will range from 50 cents to \$2. This boy is the musical wonder of the age. He not only has the technique of a master, but he has the divine feelso, finely. There will be parties from the the White House and from the family of the Vice Fresident at the concert. The concert is given in answer to expressions of general regret on the part of those who failed to hear Huberman last Sunday.

"Faust," with its tragic story beautifully told in song, by the Castle Square Opera Company, and given with scenic accessories and electrical and spectacula effects, such as have never been witnessed in any former production here, will make the Lafayette Square Opera House more than attractive during the current week. "Faust," for its proper and effective presentation, makes necessary three essential accessories - a company of more than average capability, surroundings in harmony with the weird beauty of the story, and a display of electric effects that must impress an audience with the weird surroundings that are such a easory part of the performan cast that will present the work is of exceptional fitness. Miss Annie Lichter, both in voice and as to the dramatic requirements, is a rarely gifted Margnerite. She will have as alternate Miss Ica Klein. Miss Mary Linck will give to the char-acter of Sibel a sweetness and finish, and Richie Ling and Reginald Roberts will alternately sing Faust, William Schuster and Mr. Cunningham will be Mephistopheles, and William G. Stewart, the hest Valen tine on the American stage, will come from the Grand Opera House, Philadelphia, to assume that character. Miss Gertrude Rutledge will be Martha and Mr. Vogel,

prefer it. She will sing in concert, but moreover, surrounded by competent solutats, and accompanied by the eminent Boston Festival Orchestra of fifty, she will lightning calculator, lady jugglers, dancers, call oracle, magicians, snake charmers, sing the fourth act to Thomas "Hamlet" in and others, besides all the queer musicans all necessaries. This great artist has been who perform on scores of quaint and cuties popular in "Carmen" that there have been few occasions when she could be exhibitions eloquently depicting internajudged of in any other role. But always thousi games and amusements, the verdict has been that she is glori. In the same test may be s ously great in all to which she lends her incomparable art. With her are J. H. McKinley, the tenor, and Signor Campanari, baritone. The seats have been selling rapidly.

To while away some pleasant summer hours, Mr. Stuart Robson took up Opie Ried's novel, "The Jucklins," and became so greatly amused at the characteristic sayings of old Lem Jucklin that he casonily used them as opportune remarks. | nearly all kinds go through a series of per-This caused such hearty laughter among formances of a most startling character, his friends that Mr. Robson at once began to look over the book from a business standpoint, and determined there was enough good material in scenes, plot, action and dialogue, and enough originality withat to build a good play. Like the boy under the mistletoe, "he wasn't happy till he got it," and it is said to have unced success. It will be proven a pronounced success. It will be presented to Washington theatergoers next

"Gentlemen, be seated." Thus will say the merry interlocutor tomorrow night, after the tuteful overture, to the members of the Columbia Athletic Club Merry Modern Minstrel Company, at the Columbia The boys are making great preparations to make this performance the greatest black-faced entertainment that this city has ever seen, and, as they are eapable of doing just about what they try to, it is to be expected that the C. A. C. Minstrels will not only be "au fait," but also "en regle," and various other things which are good and choice. The acrobatic gym-During one of his smokes between the "Snobs," M. Guiches' new play, she was nastic acts will be of the most surprising cast at Wall's a helf-consumed cigar at-

> Atden Benedict's "Fable Bomanio coming to the Grand this week, is a fine It surpasses Monte Cristo in its intensity of action, in its subtlety of plot and its cause and effect. There are no chasms of sequence that must be a bridged by the imagination. It steps immediately tive interest, and keeps that level up to the terrific emotional climax, which submerging of the expiring bodies of the principal characters in the rolling waters of the Bay of Naples, and the crashing thunder of an earthquake in the weirs light of an awful eruption of Mount Vesuvius. "Fabio Romatio" is a tale of the dead, founded first and last upon the duplicity of woman, Mr. Aiden Benedict as Fabio Romanio, the wronged husband and implicable avenger, gives a powerful representation of the part. Mr. Renedict has a magnificent physique acting is a combination of the robust and The costumes are rich, and the stage settings magnificent paintings of Naples and its vicinity. The spectacular effects of the cruption of Mount Vesuvius, the barning lava, the earthquake, the sinking temb, the struggle in the sea at appalling and thrilking. Look out for the Cherry Sisters at the

Bijou this week. They are four. And in spite of their name they are said to be peaches. Some say green neaches. But we will see. They ought not to be green. Not after their famous experiences in New York, where they were the sensation of that blase little island town. What will Washington do to them? That's to be seen. Manager Whitesell insists that there shall be no nets. Well, why should there be? Ask the Misses Cherry. The Bijou at the same time has Dan McCarthy. It has only been a little over three month since Mr. McCarthy and his play, "The Dear Irish Home," held the boards a the same house, but the favor with which he was received then and the pleasure with which his return has been greeted make cer tain another prosperous week for him There are few dialect actors on the stage today with the droll manner and ready wit of Dan McCarthy, and his power of pathos shows out the other side in contrast

The Academy will remain closed this week to make preparations for a summe season, which will begin Monday, May 10 on which occasion the Cummings Stoel Company will make a bid for popular favor. They come to Washington inderset They come to Washington in by the press and public of Louisville, wher they have been playing the past winter Their repertoire is an extended one, con sisting of a number of Frohman, Pale and Daly successes. The opening play will he DeMille's "The Lost Paradise." Con siderable interest is being manifested i this engagement and as the prices a within the reach of all there will doubtle he a large audience on hand the oprain night to become acquainted with the who are to entertain us during the term.

John Philip Sousa, with his famous band, will give one concert at the Lafagette Ope

city includes about everybody who loves simple or melodious music. Even those who relish the ponderous and sometimes fatiguing compositions of the so-called modern school, find agreeable diversion and often real delight in sitting through an evening with the successful bandmaster. Sousa is a capital program-maker.

Last week at Kernan's it was "The Black Crook," this week it will be "The White Crook." It is only the change of one word of a master, but he has the divine recompany and expression which is the endownent only of genius. Composers have told him that they never guessed the soul he of vandeville and burleaque talent, and special scenery and pretty costumes. The company has continued in the program. The company has continued in the program in the program. The company has continued in the program in the program in the program. The company has continued in the program in the program in the program in the program. The company has continued in the program in the p opening buriesque is "Columbia's Recep-tion," and the fan that it starts will close with "My Friend From Indiana," a bur-lesque on the popular farce of a similar name. As the season grows older at this house the shows seem to grow better, and Mr. Kernan has never before had such a successful season as this one. The he has been crowded regularly, and that, bet-ter than anything else, speaks for the grade of vaudeville shows.

> The two last rehearsals of the Grand Mandolin, Banjo and Guitar Orchestra will take place on Wednesday and Satur-day evenings, at 7:30 o'clock, at the Confederate Veterans' Hall, 431 Eleventh street. All members are carnestly requested to be present, as the annual con-cert of the Madrid Quartet will be given at the Columbia Theater, Monday night, May 10.

The quartet expect this concert to surpass all of its former concerts. It will be given with the kind assistance of Mrs. Nellie Wilson Shir-Cliff, Herman C. Rakemann, John Tweedale, William V. Price, the Burnt Cork Club, Miss Pauline Bliss, Oriental bailet, by pupils of Carnana: Prof. Leo Wheat, cake walk, by pupils of Miss Minnie Hawke: W. H. Conley, the Carroll Institute Orchestra and the Carroll Insti-tute Dramatic Club.

BETTER THAN BOOKS.

Valuable Lessons in the Barnum & Bailey Show.

It is just possible that no books in the world will convey as much actual information about the curious animals inhabiting It is almost the equal of a visit by the
Metropolitan Opera Company which Calve
gives us for next Wednesday. Many will
Earth when it comes here on Many and 6. Earth, when it comes here on May 5 and 6.

In the same tent may be seen also Johanna, the remarkable female gorilla, and the big blue-nosed mandrill, also the only one in captivity, which have become famous from being loaned to the zeological garden at Central Park, New York, by Mr. Balley, and where they excited the won-der of thousands daily. These are the only animals of their kind at present in captivity in the world.

Besides these, again, there is a most amaz-

ing exhibition of trained animals, where formances of a most startling character, when also seventy trained horses perform at one time in one ring, and execute singly, in groups and in whole companies remarknbie feats. Equestrian tournaments, leap-ing and tumbling contests, aerial, trapeze, ground, acrobatic, gymnastic and athletic feats follow each other in such rapid suc-cession that the eye can scarce keep them within range. And all these are in three rings, on three stages, on the race track and in the arena.

A veritable Midway will be found in the double menagerie tent, also where is located the giant, midget and Orissa twins, and where there are fifty copes of the rarest and costlicst specimens of wild beasts from all over the world, and where twentyfour elephants prove the greatest sight on earth. The new free street parade also is a wonderful affair, in which the stupention forty-horse team and reproduction of the return of Columbus to Barcelona is seen.

Reasons Were Obvious.

The old school friend of the actress was bemoaning her lot. She had none of the joys or freedom that she felt sure were enjoyed by one on the stage. And her salary wasn't so large, either. "I wish," she said, "that I could enjoy

the case that must come with your life "Bot there's very little ease comes with my life," returned the actress. sume I have to work quite as hard as you. "I mean the financial ease," explained the discontented one. "I don't care about work. I'd be willing to work as hard as anyone if I didn't have to worry about money for clothes and things. "Perhaps my salary is not so large as you

think," said the actress. "It's a good deal larger than mine, any-

way," was the reply. "But my necessary expenses are larger," argued the actress. "You must not forget that I am traveling most of the time, and

one always spends more money on the road than at home."

The other merely shrugged her shoulders as it she considered the argument absurd. "Look at the fine clothes you wear," she

said. "Another necessary expenses" returned the actress. "It is essential to my business that I should dress well. In a way it's advertising, but it makes serious inroads into

"Makes inroads into your salary!" re peated the discontented one in asto ment. "Why? Doesn't the management for-

"Oh, yes," answered the actress; "but we're not allowed to wear our costur outside of the theater.

"Against the rules?" 'Certainty, in every comrany The discontented one gave a few minutes to deep thought.

"I've seen some awfully pretty gowns on the stage, too," she said at last. "I'll bet I wouldn't obey any such rule as "I have to."

"Oh, nonsense! How would the management know if you did wear one of your costumes on the street? And you could save lots of money that way. Didn't you ever do it?"

"Did you ever see me in costume?" asked the actress in desperation. "Never."

The actress handed her a photograph. "Oh." exclaimed the discontented one with a gasp, "now I understand. You'd be arrested, wouldn't you. I didn't know you were in comic opera. It's too bad, isn't it?"-Chicago Post.

Spring Song.

When I was young my mother said, While robbins twittered overhead, "Til tell you what you need," she said; "It's sasaparilla."

I took the tonic every spring. While bluebirds quivered on the wing. For that mild fever known as "spring." Took sarsaparilla.

And even when I grew a man, I still kept up my mother's plan She dosed the boy, I dosed the n

But now I take it with a stick And find it quite a pleasant trick— Little tenic, lots of stick—